SERIAL BB

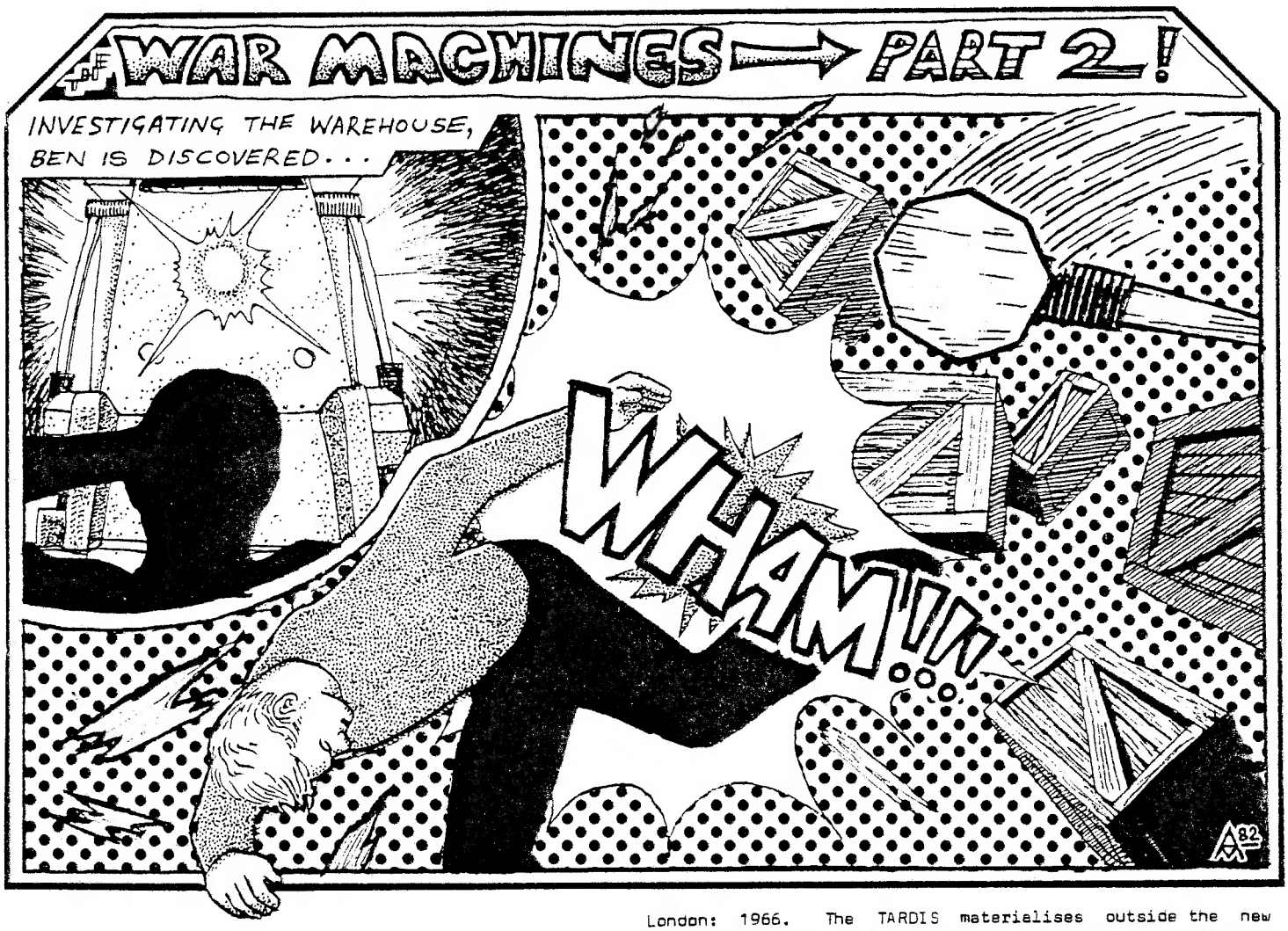
DOCTOR WHO

THE WAR MACHINES

by IAN STUART BLACK

BASED ON AN IDEA BY KIT PEDLER

An Adventure in Space & Time



An Adventure In ~SPACE AND TIME~

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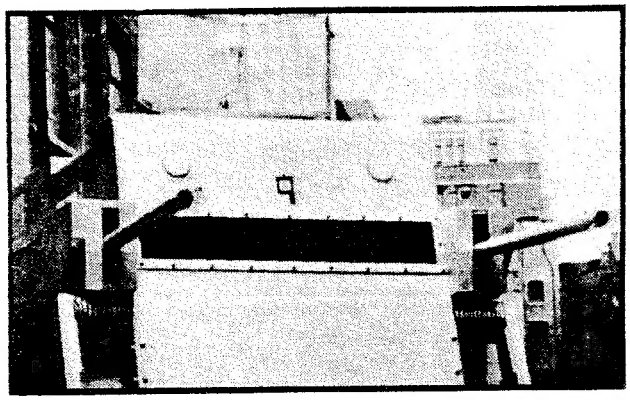
London: 1966. The TARDIS materialises outside the new Post Office Tower, and immediately the Doctor senses danger. His instinct leads him into the building, where Professor Brett is about to unleash the computer WOTAN (Will Operating Thought ANalogue) upon the world. The Doctor soon discovers, though, that WOTAN is not just an advanced communications system, but a machine that is almost able to think for itself, his suspicions aroused when it correctly explains the initials of 'TARDIS'. Dodo is affected by WOTAN in a different way (complaining of headache) and is persuaded by Brett's secretary, Polly, to join her that same evening at the 'Inferno disco'. There they meet a gallant young seaman named Ben Jackson, whom Polly invites out to lunch the next day.

Brett, computer programmer Professor Krimpton and Tower security officer Major Green are suddenly "possessed" by WOTAN and instructed to organise the construction of War Machines. These fully mobile, lethal computers will be controlled by WOTAN, whose ultimate aim is to take over the entire world. However, it requires the Doctor's intelligence to fulfil this wish, and takes control of Dodo's mind to lure him into a trap. Currently a guest of Post Office chairman Sir Charles Summer, the Doctor narrowly escapes enslavement by WOTAN - who attempts to control his mind via the telephone - and de-hypnotises Dodo. Sir Charles agrees to look after Dodo for a few days while she convalesces, and the Doctor turns his attention to the threat posed by WOTAN.

Ben discovers a team of men building a War Machine in a warehouse, and quickly warns the Doctor and Sir Charles. Polly, though, is being held a prisoner by Brett, with a warning that she, too, will be destroyed when the War Machines are ready. Sir Charles informs the authorities of the danger, and the army and police force are mobilised to deal with it. With War Machines roaming freely about London, creating panic and chaos, the battle is hard and long. But finally, the Doctor is able to trap one of the War Machines within a specially devised magnetic field, and re-programs it to destroy WOTAN. To his relief this scheme works, Brett's super-computer is destroyed, the twelve War Machines deactivated and WOTAN's human slaves freed.

Ben and Polly catch up with the Doctor outside the TARDIS to tell him that Dodo has decided to stay on Earth. Saddened at this, the Doctor disappears inside the ship; but Ben and Polly follow him, remembering that they still have Dodo's TARDIS key. The ship dematerialises, with two new passengers aboard.

DRAMA EXTRACT



Brett pushed open the swing doors to the computer room and strode into the middle of the floor. He turned to face the by now totally baffled scientist looking at him with a mixture of concern and amazement.

"Are you joking?" asked Krimpton, indicating WOTAN's central console. "This machine..."

"I am not joking. WOTAN has decided the world cannot progress any further with mankind running it!"

"Oh, really!" An awareness dawned in Krimpton's mind. Silently he cursed himself for letting the warming effects of good wine blind him for so long. It's obvious what has happened, he mused. The intense pressure to get WOTAN ready for C-Day next Monday has finally caused a slight crack in one of its human cogs. Better to humour the old boy until some of the other staff turn up. He pointed to the large "W" symbol on the CPU. "And what does WOTAN propose to do about it? Take over from us?"

"From now on we are to serve."

"And if we choose not to, I suppose mankind will be eliminated."

"If it is necessary..." Brett was deadly serious.

Mildly alarmed now by the glazed look on his friend's face, Krimpton decided that discretion would be the optimum course of valour. He began edging towards the door. "You've been working too hard, old chap. You've gone completely off your rocker."

"You cannot escape."

Krimpton turned to go out, only to find the solid shape of Major Green blocking the exit. He breathed a sigh of relief, indicating Brett. "Major, thank Heaven you're here. He's round the bend. He's gone mad."

"He is not mad, Professor Krimpton," said Green, his voice as flat and matter-of-fact as Brett's.

Krimpton felt a wave of panic overtake him as the Major continued to bar the doorway. "Let me out of here!"

"You must wait."

"You must be off your head! I refuse to..." He seized the nearest telephone, intending to summon help from the switchboard.

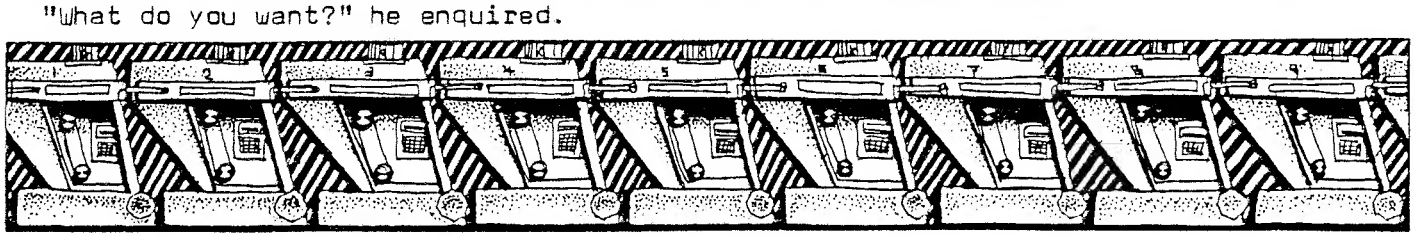
"Don't touch that!" said the Major, yet, strangely, neither of them made any move to stop him.

A series of whirrs and clicks rumbled from WOTAN's interior as the small Professor tried in vain to get an outside line. "You can't keep me here. I'll get help..." He broke off as a low, sonorous whining invaded his ears, disturbing his concentration and causing his thoughts to grow muzzy. Krimpton spun around and faced the computer. The scanning light was on now, pulsating rhythmically in time with the sound. Krimpton passed a hand across his brow as he felt an alien intrusion within his mind. "No, it's not possible... I won't believe it..."

The light on WOTAN's panel glowed brighter, seemingly emitting waves of energy towards the struggling figure. "I won't work for you... I'm human... There is nothing more important than human life. Machines cannot govern Man. I will not..."

His feeble protests grew silent as his eyes, like those of Major Green and Professor Brett, dulled over into a blank and expressionless stare. WOTAN's hypnotic signal shut down and Krimpton's hand holding the telephone dropped limply to his side.

"What do you want?" he enquired.



STORY REVIEW

Trevor Wayne

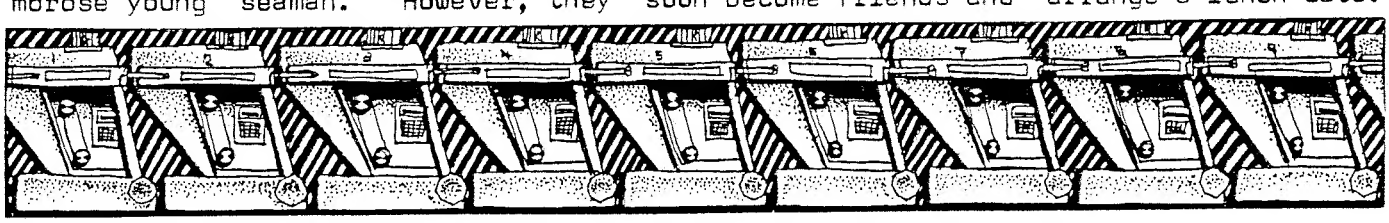
"It's finished!..." exclaims Dodo. Although this was true of the third season of 'Doctor Who' and indeed of her part in the series, it was not altogether true of the Post Office Tower (now the British Telecom Tower) upon which she and the Doctor were gazing. At the time the external telecommunications dishes and other paraphernalia (through which super-computer WOTAN presumably transmitted its power) were still to be added.

This was, however, an uncharacteristic slip in a story strong in basic technical content. For the first time the hand and thoughts of Dr. Kit Pedler (whose scientific mind had been "picked" before by his friend, Story Editor Gerry Davis) were clearly evident and acknowledged. The idea - that continued to plague Pedler and Davis - of man's own ingenuity and technical development getting out of hand and becoming a threat rather than a boon to his continued existence, which had lurked behind previous 'Doctor Who' stories (notably in the first Dalek story, with its anti nuclear warfare "message"), was now brought to the fore. 'The War Machines' had a totally novel 'feel' for a 'Doctor Who' story; the setting was definitely contemporary '1966', and reference was made to such real institutions as the Post Office and Civil Serviee, the police and the army. Full use of recogniseable London locations, such as the Post Office Tower and the Covent Garden fruit market was made to bring the Doctor out of his "plastic" studio-bound fantasy world to the very threshold of reality. The power of WOTAN could be transmitted via the telephone; would it ever be really safe to answer that insistent ringing again?

Perhaps in some ways the solid scientific basis let down the story by diminishing the menace. WOTAN, after all, was only a machine which, presumably, could have been disconnected or simply switched off; and the War Machines themselves, with their huge hammer arms, were almost comical, and certainly lacked the harrowing frisson of the Daleks gliding through a deserted London. The most memorable moments involved people, scenes that were distinctly disturbing, perhaps because the contemporary setting loaned the characters reality. The chilling murder of the hapless tramp by the workers in the warehouse; the mesmerised worker who allows himself to be shot down as a test of the War Machine's effectiveness; and, perhaps, the most electric moment of all - the end of episode three when the Doctor steps in front of the advancing War Machine which the troops have failed to stop. As the sensor beam shines on the Doctor, the picture fades...

Dodo was written out of the series in quite a perfunctory manner. Almost immediately she is affected by the influence of WOTAN and by the end of the first episode is totally dominated by the machine. She tries to lure the Doctor into the power of the computer but is in turn hypnotised by him and fades from the series a sleeping figure; even her farewell to the Doctor is passed on by Ben, one of the new characters introduced in this story.

Polly and Ben are very much contemporary stereotypes; she the svelte, sooty-lashed, debby-blonde with the prestigious job - secretary to a top scientist - he the tough, stocky cockney with the no-nonsense, down-to-earth attitude, employed in a rather more physical job - a naval rating. Each character is more or less summed up in their initial appearances: Polly is pretty and sweet, Ben is principled and tough - he easily dismisses a drunk who insults him and pesters Polly in the Inferno ("the hottest night spot in town!"). The verbal exchanges between the two are splendid from the very beginning, when Polly rather unsuccessfully tries to cheer up the morose young seaman. However, they soon become friends and arrange a lunch date.



As the story progresses so does their relationship, until we see Polly (although she is under the influence of WOTAN) reasoning that Ben should not be killed when he is captured and then remaining silent when he escapes. For his part Ben is able to resist the mind control of the computer, when he goes to the Post Office Tower to rescue Polly, because his irrational determination to save her (she had saved his life and he is returning the favour) is too strong for the cold reasoning of the machine to break through.

One of the reasons that the character of Ben (and to a lesser extent Polly) stands out in this story is precisely because he is one of the few not under the control of WOTAN: all the slaves of the machine lost their own personalities and speak in measured, emotionless terms that do occasionally sound almost comical. But just when you think you will have to stifle a giggle, the characters turn on some intruder (like the tramp) like a squad of soldier-ants mindlessly defending their nest. This is a quality the War Machines themselves share; when you are about to laugh at their ungainly appearance one turns over a car and crushes some soldiers to death.

After his initial, almost hysterical babbling about the tower being alien and his skin prickling, William Hartnell settles down to give a splendid low-key performance as the Doctor. He bamboozles his way into the tower, by pretending to be a computer expert, and is thereafter accepted by the establishment as a VIP, although no security check is ever made on him. In many ways this is inevitable. Having watched his adventures of some three years none of the audience would consider the Doctor a stranger. Long gone is the doubt as to whether he is a hero or villain, so in the contemporary setting he has to be accepted by the establishment. After three years of almost constant appearance on television the Doctor had become a British institution himself.

The supporting cast turned in competent performances, although most of them had little to do apart from spend most of their time talking and acting like robots. William Mervyn provided a typical authoritarian portrayal as Sir Charles Summer, head of the GPO. An actor more usually associated with such roles as bishops or secular aristocrats, he brought just the correct blend of benevolence and authority to the part to seem exactly like the head of as seemingly innocuous a body as the Post Office should be.

Another touch of reality was the use of a real newsreader, Kenneth Kendall, to read bulletins of attacks by the War Machines (a few years later Stanley Kubrick employed the same newsreader to add an authentic touch to his computer nightmare "2001: a Space Odyssey").

Although 'The War Machines' was the final story of the season, it had more the air of a new beginning about it than the end of an era. The departure of Dodo, for example, was totally obscured by the introduction of Polly and Ben. The series had started in then (1963) contemporary London and now, three years later, returned to the present (the present being 1966) to effect a renaissance. Just as 'Doctor Who' began with the rather unceremonious plucking of Ian and Barbara from everyday life, so 'The War Machines' concluded with the same fate befalling Polly and Ben.

Any joy at these positive developments in the series, however, was tempered by the disturbing revelation in the daily press that William Hartnell was to quit the role he had created and that another actor was to take his place. Watching the Grand Old Man face up to the looming War Machine, he again took on the air of Merlin that he once had when he first came into our lives; and it seemed inconceivable that there could be any other Doctor Who...

'DODO' CHAPLET

Jeremy Bentham

In electing to call their newest female lead companion Dodo the Producer and Script-Editor for 'Doctor Who' were being more prophetic than probably they, at the time, considered.

At least as far as the Sixties and early Seventies were concerned Dodo was the last of her kind - the budding young actress trying desperately not to look and act older than fifteen. Carole Ann Ford, already a mother in 1963, had been the first victim of this syndrome, and Maureen O'Brien has never forgiven the show for starting her on the road to repertory fame with such a handicap.

Now in her thirties, and ironically working for the same theatrical agency which handles Tom Baker, Jackie Lane looks back on her past in 'Doctor Who' as something of a fun period in her life. Because of her diminutive stature Jackie Lane was approached twice to play a child supportive role in 'Doctor Who', firstly by Verity Lambert during the initial casting for Susan Foreman - which she declined - and then by John Wiles who had seen her once playing a "cockney kid" in a stage show and decided she would be an excellent choice for Dorothea "Dodo" Chaplet.

It did not slip the producers' minds that Jackie Lane had once been in line for the part of Susan and, with a customary flair for humour, Donald Tosh even wrote a line into her debut scene in 'The Massacre' where the Doctor comments on her likeness to his grand-daughter. In actual fact, apart from dark hair cut into a cropped style, the resemblance was tenuous at least.

The character of Dodo was initially conceived to appeal to the young girls watching 'Doctor Who', such that they could identify with her just as they were asked to identify with Susan and Vicki. What few of the producers at the time had twigged by mid-1966 was that most of the young female leads were being watched by the adolescent male audience, who were frankly less than impressed by Dodo's arrival bearing school uniform and satchel. Surely, with England now pioneering the world in fashions and the Swinging London image, 'Doctor Who' was capable of better than this.

But, for nineteen episodes it was not to be. Dodo did develop a sense of fashion, but usually totally in contrast to her surroundings. Her principal joy in travelling with the Doctor was not to experience wonders untold, nor to see a technology years beyond her furthest imaginings; it was solely because of the opportunities it afforded in raiding one of the largest wardrobes in existence. In 'The Ark' she appeared in a Crusades uniform that would only have occasioned victory had the Saracens fallen off their steeds laughing; while in 'The Gun Fighters' her attempt to emulate Jane Russell's celebrated western attire was out-done in taste only by Peter Purves' ultra-loud chapees, reminiscent of Bob Hope in 'Son of Paleface'.

Only in 'The Celestial Toymaker' did Dodo's sporting of a roundelled T-shirt, mini-skirt, fishnet tights and a Bob Dylan cap give some hint of the direction 'Doctor Who's' girl companions would steer post 'War Machines'. She looked sharp, she looked fashionable and even her accent had graduated from cockney, through adenoidal Liverpudlian ('The Ark') to Roedean standard.

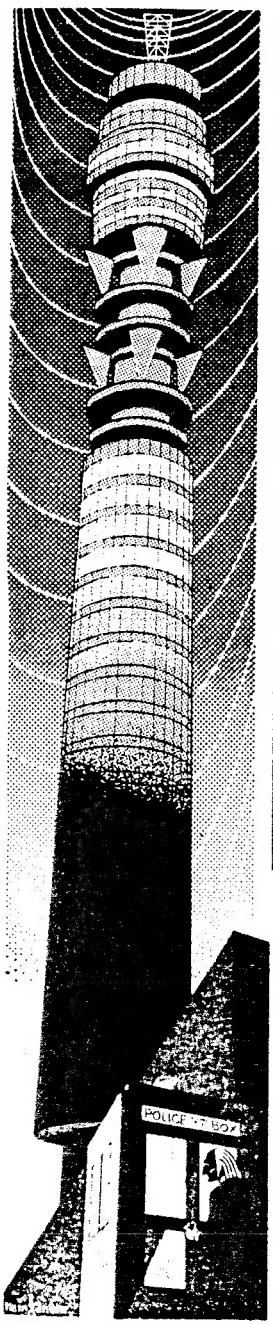
However, she was still Dodo the school-kid as far as the writers were concerned, and this totally defeated what attempts were made to bring her into the trendy Sixties. In 'The Ark' Steven warns the Guardians to watch over Dodo as she clambers over the newly constructed statue in case she "has the whole lot down". In 'The Celestial Toymaker' she still believes in the secret life of toys; and in 'The Savages' Steven comes out with that crushing testament to the recalcitrant child: "If it isn't allowed, Dodo would be the first in the queue!"

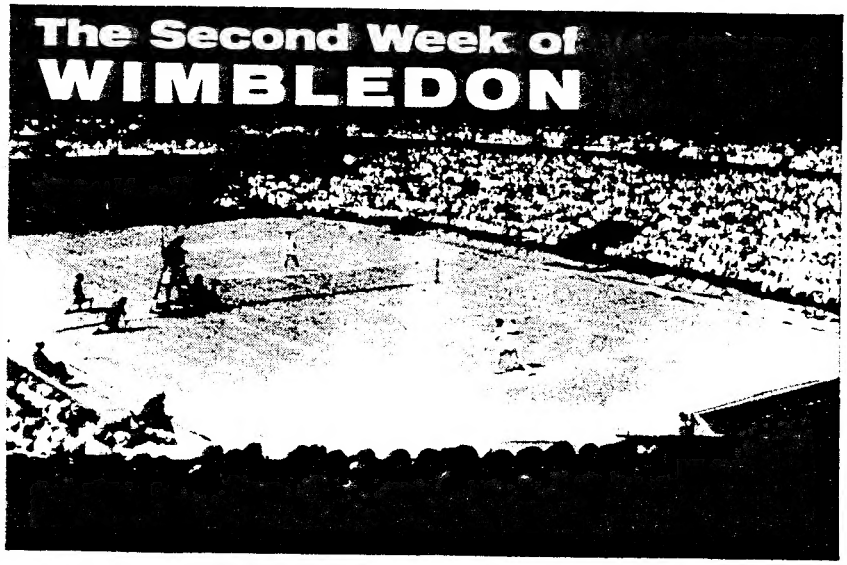
Perhaps William Hartnell summed it up best in 'The War Machines' when, on releasing her from WOTAN's hypnosis, he asked Dodo to repeat the phrase, "My name is Dodo Chaplet. I resist all attempts to turn me into somebody else."

(27-08)

RADIO TIMES

Saturday





1 THE 1966 Wimbledon Championships have reached the halfway point—and they now move towards the final and most exciting stages. The BBC-tv team covering them gets another member today when former Wimbledon champion Maureen 'Little Mo' Connolly joins the distinguished band of commentators.

Little Mo was triple Wimbledon champion and was riding high in her tennis career until she had an accident. She will join Jack Kramer in the Centre Court box which will mean that BBC-tv have two of the finest postwar tennis champions commentating on the final week.

Also there will be Dan Maskell, David Coleman, and Peter West. By the end of the fortnight they will have reported between them on seventy hours of televised tennis. The total BBC-tv team, including cameramen and engineers, comprises 140 headed by the overall producer A. P. Wilkinson.

Eleven cameras are in use to cover the event: three on the Centre Court, three on Court One, two to pick up news and personalities from the outside matches, one in the studio, one for interviews, and one mounted on an eighty-five-foot hoist which is able to give a bird's-eye view of the whole scene.

As well as the 'live' tennis which is being shown on both BBC networks, BBC-2 viewers are able to see *Match of the Day* which is a précis of the day's most exciting match. And of course the Home and Sports Services will continue the coverage on Radio.

Dr. Who and the War Machines

A new adventure begins under London's newest landmark—the Post Office Tower

1 5.35 IT STANDS like some enormous complicated missile poised on its launching pad; it is already a symbol of the city, like the Eiffel Tower in Paris, and everyone now knows that it carries important communications equipment as well as an observation platform and a rotating restaurant.

But, as Dr. Who learns in his new adventure, the Post Office Tower also houses something the public has not yet been told about: 'Wotan,' the world's most sophisticated computer.

For once, the *Tardis* materialises in our own time and in our own country—right in the shadow of the Tower in fact. As the Doctor and Dodo emerge, Wotan is about to go into full operation, solving practically any scientific problem with the aid of its globe-spanning network of subsidiary computers. It has been built by a team of scientists headed by Professor Brett (John Harvey), under the overall supervision of senior civil servant Sir Charles Summer (William Mervyn), and a Press conference is being held to unveil this new aid to the progress of mankind. But is it in fact going to work for humanity's benefit?

The four-part serial has been written by Ian Stuart Black from an idea by Kit Pedler, and in the course of it the Doctor (played by **William Hartnell**) will be meeting two important new characters—Polly and Ben.

Polly is played by Anneke Wills, wife of actor Michael Gough who turned up in an earlier *Dr. Who* adventure as the evil Celestial Toymaker, and she herself has been seen recently on BBC-tv in *Toddler on the Run* and *Keep on Running*. Ben is otherwise Michael Craze, a one-time boy soprano whose main interest outside acting is making his own films.

technical observations

Although credit for this script is given to Ian Stuart Black, many others were involved in its production. With 'Doctor Who' firmly in the hands of Innes Lloyd and Gerry Davis they determined upon a story which would bring the programme more into the 1960s; shifting the emphasis from appeal to youngsters to teenagers. Thus early parameters were to establish a contemporary surrounding from which the Doctor could acquire two "trendy" Swinging-London companions and say farewell to the last of his "child" companions. At this time Gerry Davis was already well into his friendship with Doctor Kit Pedler of the Opthalmology Division of University College Hospital, London. Aware of his interest in the rapid advance of technology Gerry Davis suggested he should submit a few script ideas in addition to his status as the show's uncredited technical adviser. Stumped for a storyline, Pedler hit upon an idea noticing the GPO Tower which now dominated the view from his office. Pedler's concept and Davis' parameters were handed firstly to BBC in-house script writer Pat Dunlop to produce the early draft. Then as planning, characterisation and filming schedules began to get settled Dunlop's scripts were given to Ian Stuart Black for final adaptation into the rehearsal scripts that formed the blueprint of this story.

In selecting the natures and backgrounds of the two new companions Gerry Davis adopted two popular stereotypes as the moulds for Ben Jackson and Polly. Ben was based very solidly on cockney singing star Joe Brown (of "Bruvvers" fame) while Polly was derived from an amalgam of Marianne Faithful, Jean Shrimpton and an actress much admired by Davis, Julie Christie.

Filming formed a major requirement of this story, with much work required on location and at Ealing. The old Covent Garden fruit market was used for some locations, as was Fitzroy Square where the TARDIS (prop.) is seen to land. For the battle scenes less public locations were chosen to minimise any need for crowd control. The battle in episode three was staged in a sealed off mews, while a surburban road junction is the background to episode three's climax.

A special graphic sequence was devised for this story with four caption slides being used each episode. The words "The War Machines", "by Ian Stuart Black", "Episode" and episode number were done in magnetic ink characters and flashed up one at a time with rapid and sharp intercuts.

As a saving on an expensive story no incidental music was composed. What little music there was (predominantly crescendo "stings"), including the disco music in episode one, came from stock. No contemporary rock or pop music was afforded.

Only one War Machine prop. was actually built. The simple trick of changing the front number plate gave the illusion of more. Nevertheless the device was quite complex, with operator Gerald Taylor needing some rehearsing in all of the machine's capabilities. Small motors drove the radar dish and the tape spools. Sequences caused the front lights and the read-out panel lights to flash. A rotating front light fitted to the front of the machine was hand operated, as were the wood battering rams and the elevatable guns. Fitted fire extinguishers produced the jets of CO_2 while an internal transmission rod caused the front "tread wheel" to move as the hidden pneumatic-tyred wheels were rolled along by Taylor (standing) pushing the machine from inside.

Although no filming was done in and around the Post Office Tower it was shot at a distance from several angles for establishing purposes. The opening shot in episode one, for example, has the camera tracking over the skyline of London until it reaches the slender shape of the Tower. Of historical interest, the footage of the Tower shot for 'Doctor Who' shows the building incomplete, without many of its telecommunications ariels and dishes.

WOTAN itself was built according to Pedler's description, with the front panels and dials configured very much to look like a robotic face when viewed with discerning eyes. The overall effect was to achieve the look of a squat, seated figure.

The computer sound effects for WOTAN (the whirrs, clicks and hums) were not devised specially for this story. They came from BBC stock, having been originally recorded, years earlier, for the BBC sci-fi series 'A For Andromeda'. The hypnotic signal generated by WOTAN was a stock piece of electronic "music", aptly titled "Hypnotic", composed by Eric Siday and present on his album Musique Electronique. The voice for WOTAN was provided by Gerald Taylor, heavily echoed and reverberated.

An electronically generated concentric circle signal pattern was superimposed over the screen for the sequences of WOTAN hypnotising its victims.

Several scenes used stock film footage as well, the major source being an episode of the Schools programme 'Exploring Your World' which featured ariel shots of London landmarks which were skilfully intercut with film footage of WOTAN crates being unloaded from lorries in the transport bay of Ealing studios. One interesting source was the Imperial War Museum, which provided a short sequence of arc welders at work on an aircraft fuselage. Again, by careful editing, this could be made to look like engineers working on the War Machines themselves.

The biggest set for this story was built at Ealing and was the warehouse interior where the first machine was built. This was a multi-level set with several of the gantries and overhead platforms constructed so that they could collapse on cue as the War Machine attacks the troops in episode three. The need carefully to plan all the right scenes also determined that these scenes should be done on film.

So far this story has been the only one to break with protocol by having the Doctor referred to as "Doctor Who".

To enhance the present-day feel to this story BBC Newsreader Kenneth Kendall was hired for episode four - predictably to read the news announcing the appearance on the streets of the War Machines.

Jackie Lane, making her final appearance as Dodo, appeared only in episodes one and two.

The final episode of 'The War Machines' brought to an end the third season of 'Doctor Who'. It had run non-stop for a total of forty-six weeks. The series was then "off the air" for eight weeks, before returning at 5:50 p.m. on 10th. September 1966 with the first episode of 'The Smugglers'.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "BB" — FOUR EPISODES — BLACK AND WHITE

EPISODE 1	-	25th. June 1966
EPISODE 2	-	2nd. July 1966
EPISODE 3	-	9th. July 1966
EPISODE 4	-	16th. July 1966

Cast

Doctor Who.....William Hartnell
Dodo.....Jackie Lane

Major Green.....Alan Curtis
Professor Brett.....John Harvey
Polly Lopez.....Anneke Wills
Kitty.....Sandra Bryant
Ben Jackson.....Michael Craze
Flash.....Ewan Proctor
Sir Charles Summer..William Mervyn
Professor Krimpton.....John Cater
American Journalist....Ric Felgate
Interviewer.....John Doye
Worker.....Desmond Cullum-Jones
Tramp.....Roy Godfrey
Taxi-driver.....Michael Rathborne
Machine Operator.....Gerald Taylor
Captain.....John Rolfe
Sergeant.....John Boyd-Brent
Corporal.....Frank Jarvis
Soldier.....Robin Dawson
Worker.....Eddie Davis
TV Newsreader.....Kenneth Kendall
The Minister.....George Cross
Garage Mechanic....Edward Colliver
Man in telephone box...John Slavid
Radio Announcer.....Dwight Whylie
U.S. Correspondent.....Carl Conway
Voice of WOTAN.....Gerald Taylor
Policeman.....Peter Stewart

Walk-ons.....George Wilder, Graham Tonbridge
Sam Manseray, Mrs. S. Singh, Janice Hoye
Jack Rowlands, Carolee Foss, Tina Simmons
Kathie Fitzgibbon, Gloria Forstner
Fiona Fraser, Diana Hallows, Michele Barrie
Valerie Shelton, Ruth Calvert, Nigel James
Victor Munt, Decklan Cusse, Barry Noble
Chris Reck, Emmett Hennessy, Steve Hardy
Alan Norburn, Alan Cassell, Garry Leeman
Vic Taylor, Michael Buck, Roger Bowdler
Geoffrey Witheri, Ray Cooper, Hugh Cecil
Alan Wakeling, Terry Wallis, Biff Byfield
Robert Pearson, Donald Simmons, Joy Doye
Lewis Alexander, Roy Stanton, John Cook
John Pollock, Paul Andrews, Connie Georges
John Knott, Dolly Brennan, Peter Day
Stephen Rich, Ken McGarvie
Others in film sequences only...David Waterman
Steve Pokol, Pat Leclere, Mike Read
Dennis Plenty, Jay McGrath, Pat Gorman
Doreen Ubels, David J. Grahame

Crew

Production Assistant.....Snowy White
Assistant Floor Managers.....Lovett Bickford
Margot Heyhoe
Costume Supervisor.....Daphne Dare
Make-up Supervisor.....Sonia Markham
Story Editor.....Gerry Davis
Designer.....Raymond London
Producer.....Innes Lloyd
Director.....Michael Ferguson

Ben quickly delved into his pocket and produced another key, similar to the Doctor's. "I forgot to give him this one back."

Polly seized it and started back across the street. "Come on, we'll give it to him now!"

Ben made a face and looked ruefully at his watch. "Yes, but.... I've got to get back to barracks."

Shrugging his shoulders, the young seaman followed Polly over to the police box where she was knocking on the door, apparently to no avail. "He must still be in there," she said, more to herself than for Ben's benefit.

Ben gave the door a gentle push. "Look, it's locked. Let's forget it."

But Polly was not to be put off. On a hunch she pushed Ben's key into the lock and grinned mischievously as the door clicked open. With a smile of triumph, she beckoned Ben to follow her, and stepped over the threshold.

Ben held back, contemplating the traffic and the possible bus journey-time back to his barracks. "I've only got a couple of minutes..." he protested.

"Come on!"

With a resigned look on his face, Ben stepped through the partially open door which closed slowly behind him. There was a click, a silence; and then the juddering roar of powerful engines coming to life. The lines of the TARDIS rapidly melted and faded away...The ship was on its way to a new point in Time...